

# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and VIOLIN SOLO  
OF CELLO SOLO  
 —Solo Violin WITH THE  
ACCOMPANI-  
MENT of  
PIANO  
 —Solo Cello  
 —Solo Flute

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M—Two Violins and PIANO  
or HARP  
 " N—Viola, Violin

## QUARTETS

" O—Piano, Organ, Violin and Cello  
 " P—Harp, Violin, Cello and Organ  
 " Q—Harmonium, Violin, Cello & Piano  
 " R—Harp, Piano, Violin and Cello  
 " S—String Quartet and Harp  
 " T—Harp Ensemble for three or more  
 Harps  
 " U—Harp or Piano, Violin, Cello & Viola

- |  |             |
|--|-------------|
| 1. Serenade Capricciosa "Star of Hope"                 | Pinto       |
| 2. Barcarolle "Venetian Echoes"                        | "           |
| 3. Paraphrase "Cantique Noel"                          | Adams       |
| 4. Paraphrase "Larghetto"                              | Spohr       |
| 5. Paraphrase "Nearer My God to Thee"                  | Mason       |
| 6. Paraphrase "One Sweet Solemn Thought"               | Ambrosio    |
| 7. The Swan  | Saint-Saens |
| 8. Berceuse  | Pinto       |
| 9. Reverie Pastorale                                   | "           |
| 10. Agitato e Serioso                                  | Parkhurst   |
| 11. Invocation   | Snoer       |
| 12. American Fantasie (for 2 Harps or Harp and Pianos) | Pinto       |
| 13. Pastorale  | Pergolesi   |
| 14. Solitudine   | Sodero      |
| 15. Le Soir  | Di Stefano  |
| 16. Rhapsody No. 1                                     | Pinto       |
| 17. Memories   | Previn      |
| 18. Meditazione Religiosa                              | Sodero      |
| 19. Poem "The Rosemary"                                | Pinto       |
| 20. Prelude "Sunset"                                   | "           |
| 21. Allegro Maestoso                                   | Hoberg      |
| 22. Intermezzo (Ideal)                                 | Pinto       |
| 23. "Ode to Spring"                                    | Briglia     |
| 24. "Impression Hebraique"                             | Shilkret    |
| 25. Impression (Appel D'Amour)                         | Garagusi    |
| 26. Melody "Reflective Mood"                           | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

- |  |                       |
|--|-----------------------|
| 27. Invocation                           | Massenet              |
| 28. Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. Fleurs D'Amour                       | Borodine              |
| 30. Chanson Hebraique                    | Rimsky-Korsakoff      |
| 31. Melodie Hebraique                    | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine"                      | Fuentes               |
| 33. "Novelette"                          | Bird                  |
| 34. "Vision" (Poem)                      | Verdalle              |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. Humoreske                            | Holy                  |
| 37. Poem (For Harp Ensemble)             | Pinto                 |
| 38. Invocation                           | Paganucci             |
| 39. Reverie from Suite No. I             | Snoer                 |
| 40. Valse Caprice from Suite No. I       | Snoer                 |
| 41. Danse Novelette                      | Lowell Aistrup        |
| 42. The Mocking Bird                     | Winner Aistrup        |

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# Allegro Maestoso

HARP

MARGARET HOBERG

Allegro ma molto Maestoso

8va

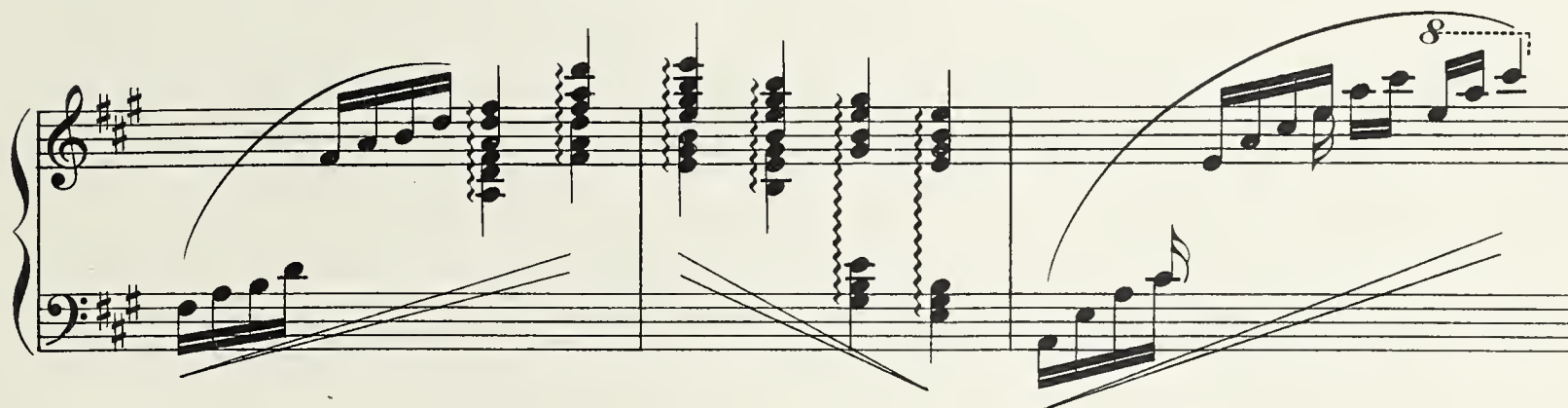
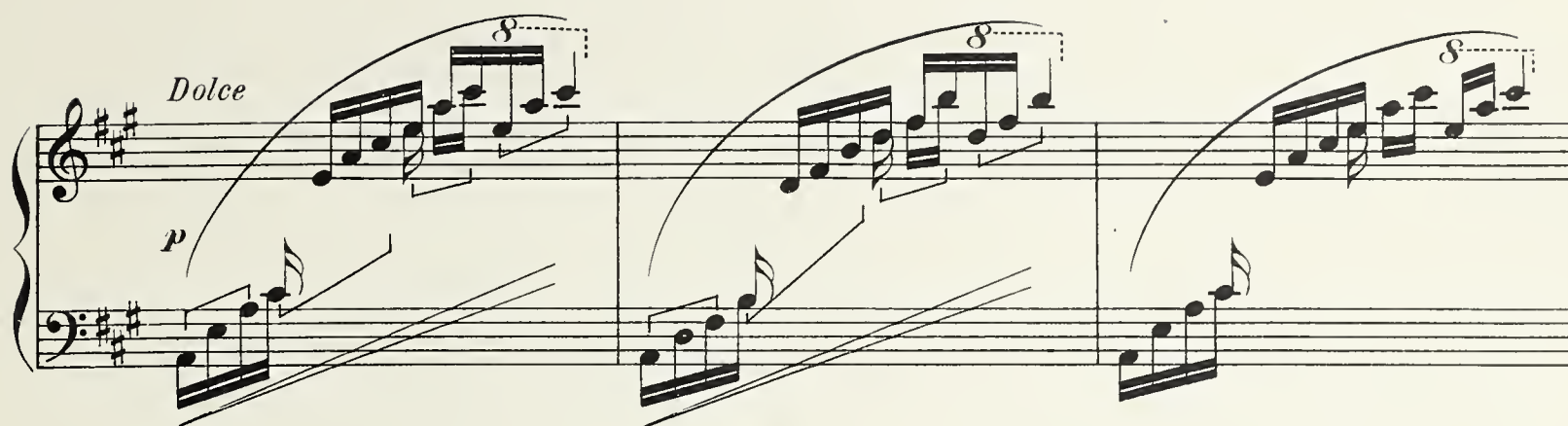
2

cresc. - e - rit. -

*f a tempo*

*ff*

*allarg.*



The musical score is written for piano and consists of four systems. Each system is a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music is characterized by rapid, flowing passages in both hands, often marked with slurs and a '8' indicating an eighth note. The first system shows a melodic line in the right hand and a supporting bass line in the left. The second and third systems continue this pattern with increasing complexity. The fourth system concludes with a final measure in the right hand and a sustained note in the left.



Come I<sup>o</sup>

*p cresc.* *allarg.*

Tempo I

*f*

*ff*

*8va* *8va* *8va*

*largamente*

*8va* *8va* *ff*

\* May be played an octave higher ad libitum

Allegro maestoso 4



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# Allegro Maestoso

MARGARET HOBERG

Allegro ma molto Maestoso

*mf* *cresc. e rit.*

*f a tempo*

*ff allarg.*

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*dolce*

4

*pp*

*p sempre*

*cresc.*

*f*

*dim.*

*Come Io*

*mf*

*p*

*cresc.*

*allarg.*



Tempo I

The first system of musical notation consists of three staves. The top two staves are joined by a brace and contain complex chordal textures with many beamed notes. The bottom staff begins with a forte (*f*) dynamic marking and features a series of eighth notes. The key signature has two sharps (F# and C#).

The second system continues the musical piece. The top two staves show dense chordal patterns. The bottom staff has a mezzo-forte (*mf*) dynamic marking and a *crese.* (crescendo) instruction. The notation includes various note values and rests across the three staves.

The third system concludes the piece. The top two staves feature complex textures with many beamed notes and some fermatas. The bottom staff includes an *allarg.* (allargando) instruction followed by a fortissimo (*ff*) dynamic marking. The system ends with a double bar line and repeat signs.





# Allegro Maestoso

Cello

Quartet. Harp, Violin, Cello and Organ.

MARGARET HOBERG

Allegro ma molto Maestoso

The musical score for Cello consists of ten staves. The first staff begins with a *mf* dynamic, followed by a *pizz* marking and a fermata. The second staff starts with *f atempo*. The third staff continues with *f* dynamics. The fourth staff introduces *dolce* and *allarg.* markings, with a fermata and a *p* dynamic. The fifth staff features *f*, *mf*, and *dim.* dynamics. The sixth staff includes *mf*, *pizz*, and *p cresc.* markings. The seventh staff is marked *Tempo I* and *f*. The eighth staff continues with *f* dynamics. The ninth staff features *ff* and *allarg.* markings. The tenth staff concludes with *ff* and *allarg.* markings.

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# Allegro Maestoso

Violin

MARGARET HOBERG

Allegro ma molto Maestoso

8  
*f*  
*ff*  
*allarg.*  
*dolce*  
*p*  
*p*  
*cresc.*  
*f*  
*mf*  
*Tempo I*  
*f*  
*piu f*  
*mf*  
*cresc.*  
*allarg.*  
*ff*  
*sva*

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# HARP SOLO'S

1. Butterflies . . . . . *Verdalle*
2. Valse Caprice . . . . . *Snoer*
3. Idyl—Moment Musical . . . . . *Loukine*
4. Intermezzo Romantic . . . . . *Kastner*
5. Serenade Capricciosa . . . . . *Pinto*
6. The Faïres Dream . . . . . *Robinson*
7. Fantasie (Last Rose of Summer) . . . . . *Schuetze*
8. Paraphrase—Robin Adair . . . . . *Pinto*
9. Scherzo—Reves—Apré le Bal . . . . . *Bousque*
10. Tarantella in C minor . . . . . *Naderman-Pinto*
11. Petite Fantasie—(Last Rose of Summer) . . . . . *Pinto*
12. Paraphrase—Nearer My God to Thee . . . . . *Mason*
13. One Sweet Solemn Thought . . . . . *Ambrosio*
14. Spring Thought . . . . . *Schuetze*
15. Berceuse . . . . . *Sodero*
16. Evening Hour . . . . . *Standing*
17. Petite Petrouille . . . . . *Seibert*
18. Vision . . . . . *Verdalle*
19. Lullaby—Berceuse . . . . . *Kastner*
20. Souvenir d'Italie—Petite Barcarolle . . . . . *Di Stefano*
21. Dance Characteristic . . . . . *Savasto*
22. "Heather Bells" . . . . . *Hamilton*
23. Dance of the Nymphs . . . . . *Seibert*
24. Fantasie Canadien . . . . . *Bambrick*
25. Preludio in D flat . . . . . *Loukine*
26. La Mandolinata . . . . . "
27. Intermezzo . . . . . "
28. Fantasie—Sur Kjerulf Berceuse . . . . . *Pinto*
29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . "
30. Petite Berceuse . . . . . "
31. At the Brook . . . . . *Loukine*
32. Impromptu . . . . . "
33. The Squirrel . . . . . *Togerson*
43. The Lake Scene . . . . . *Pinto*
34. "Sunset" . . . . . *Pinto*
35. The Daisy—Valse Caprice . . . . . "
36. Impromptu . . . . . "
37. Dancing Shadows . . . . . *Standing*
38. Barcarolle—Tales of Hoffman . . . . . *Seydel*
39. Caprice . . . . . *Pinto*
40. The Violet . . . . . "
41. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . . *Hass*
42. Etude de Concert . . . . . *Seydel*
43. At the Spring . . . . . *Pinto*
46. "The Rosemary" . . . . . "
48. Pastoral Reverie . . . . . "
49. "Autumn Thought" . . . . . *Loukine*
50. Intermezzo—from the "Idealist" . . . . . *Pinto*
51. Etudes—Six Petite Canons . . . . . *Togerson*
52. Scherzo . . . . . *Sodero*
53. Rondo Capriccioso . . . . . *Cella*
54. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . . *Rogers*
55. Gavotte Antique "PYTHAGORA" . . . . . *Garagusi*
56. The Nymphs . . . . . *Schildkret*
57. L'Elegante—Polk Caprice . . . . . *Lapitino*
58. Valse Melodieuse . . . . . *Pinto*
59. Paraphrase—"Believe Me If All Those Endearing Young Charms" . . . . . "
60. Réverie . . . . . *Holy*
61. Pensiero Lontano . . . . . *Cella*
62. Oriental . . . . . *Nicoletta*
63. A Winter Tale . . . . . *Davis*
64. Impression . . . . . *Sodero*
65. Le Matin . . . . . *Di Stefano*
66. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—(c) Allegro . . . . . *Quintile*
67. Valse caprice . . . . . *Lapitino*
68. Peace Dance (for the Clark Irish Harp) . . . . . *Pinto*
69. RHAPSODY No. 1—(The Irish) Introducing (3) popular melodies
  1. Killarney.
  2. The Harp That Once Through TARA'S HALL.
  3. Believe Me, If All These Endearing Young Charms.
70. ALBUM OF OLD MASTERS.
71. Corale . . . . . *Palestrina*
72. Galiarde . . . . . *Frescobaldi*
73. Preludio . . . . . *Scarlatti*
74. Giga . . . . . *Durante*
75. Tema con variazione . . . . . *Corelli*
76. Gavotte . . . . . *Zipoli*
77. Pastorale . . . . . *Pergolese*
78. Allegro . . . . . *Turino*
79. Andantino . . . . . *Cimarosa*
80. Minuetto . . . . . *Pagnani*
81. Prayer from "Otello" . . . . . *Suerth*
82. Caprice . . . . . *Nicoletta*
83. Clear Sky—(Douce Eclacie) . . . . . *Achard-Prothin*
84. Evening (Berceuse) . . . . . *Davis*
85. Impromptu Caprice . . . . . *Quintile*

86. The Lily (from the Floral Suite) . . . . . *Pinto*
87. Danza Fantastica . . . . . *Cella*
88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . *Pinto*
89. { Poem Erotique . . . . . *Grieg*  
 { Largo—(from Xerxes) . . . . . *Handel*  
 { Humoreske . . . . . *Dvorak*
90. { Souvenir . . . . . *Drdla*  
 { Traumerie . . . . . *Schumann*  
 { Farewell . . . . . *Beethoven*
91. { Salut d'Amour . . . . . *Elgar*  
 { Minuet—(Grandmother) . . . . . *Grieg*  
 { Musical Moment . . . . . *Schubert*
92. { Chant sans paroles . . . . . *Tschaikowski*  
 { Berceuse—(from Jocelyn) . . . . . *Godard*  
 { Ronde d'Armour . . . . . *Westerhout*
93. { Melody in F . . . . . *Rubinstein*  
 { Madrigale . . . . . *Simonetti*
94. { Spring Song . . . . . *Mendelsohn*  
 { Calm at Sea . . . . . *Schubert*  
 { Minuet in E . . . . . *Mozart*
95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . . *Beethoven*  
 { Song of India . . . . . *Rimsky-Korsarov*  
 { Prelude in C minor . . . . . *Chopin*
96. { Nocturne—Op. 9 No. 2 . . . . . *Chopin*  
 { Evening Star . . . . . *Wagner*  
 { Andante . . . . . *Hoydn*
97. Air—(from Samson and Delilah) . . . . . *Saint-Saens*  
 (My Heart at Thy Voice)
98. Miniature Suite—(for Clark Irish Harp) . . . . . *Pinto*
99. Valse Caprice in D flat . . . . . *Massino*
100. Suite—"Adirondacks Sketches" . . . . . *Pinto*
101. Suite—"Romantic" . . . . . "
102. Suite—"Floral Thoughts" . . . . . "
103. Mazurka de Concert . . . . . *Carlo Sodero*
104. Ella Wheeler Wilcox Poem, "The Harp" (Music setting for Harp Solo) . . . . . *Lapitino*
105. Impromptu in Fa Minore . . . . . *Carlo Sodero*
106. Legende . . . . . *Quintile*
107. Nocturno . . . . . *Shaw*
108. Xmas Carol (Holy Night) Arr. (For the Clark Irish Harp) . . . . . *Pinto*
109. Legende . . . . . *Domenico-Sodero*
110. Suite No. 1 . . . . . *Shaw*
  - (a) Prelude (Ricordanza)
  - (b) Poem (Cyclamen)
  - (c) Scherzando
111. Cing Petite Preludes Intimes . . . . . *Salzedo*
  - (a) Tenderly Emoted
  - (b) Dreamingly
  - (c) Profundly Peaceful
  - (d) In Self-Communion
  - (e) Procession-Like
112. Theme with Variations . . . . . *Nadermann*  
 (For the Irish or Concert Harp)
113. Suite No. 1 . . . . . *Cella*
  - (a) Serenade
  - (b) Reverie
  - (c) Bagatelle
114. Poem (for ensemble of harps) . . . . . *Pinto*
115. Suite No. 2 . . . . . *Snoer*
  - (a) Andante Religious
  - (b) Reverie
  - (c) Valse Lente (in D flat)
116. Suite No 1 . . . . . *Snoer*  
 (For the Irish or Concert Harp)
  - (a) Andante Pastorale
  - (b) Theme with Variations
  - (c) Intermezzo
  - (d) Petite Valse Lento
117. Petite Suite "Oriental Colors" . . . . . *Di Stefano*
  - (a) Danse "Arabe"
  - (b) Chanson Orientale
  - (c) Hindoo Dance
118. "Suite Religioso" . . . . . *Arr. Pinto*
  - (a) Come Ye Disconsolate
  - (b) Silent Night
  - (c) Abide With Me
  - (e) Nearer My God to Thee
  - (f) Old Hundred
  - (g) Adeste Fideles
  - (h) See the Conquering Hero Comes
119. Sketches of the Black Forest . . . . . *Kruger*  
 "No. 1—Scene at the Brook"
120. No. 2—The Lake
121. No. 3—The River
122. Five Preludes . . . . . *Loukine*
123. Album No. 2 . . . . . *Selected*

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